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ABSTRACT

This teacher's guide accompanies a packet of five art reproductions based on animals as a theme. The guide offers suggestions for engaging children's attention and curiosity about art and artists, and encourages exploration of the issues these works present through art activities, discussions, learning centers, field trips, and other experiences within and beyond the classroom. The activities emphasize connections between young children's concerns and those which artists in various times and places have explored in their works. Artists presented and art works examined in this guide are: (1) Albert Dumouchel, "L'Horrible Chat des Neiges (The Horrible Snow Cat)"; (2) Eugene Delacroix, "Jeune Tigre Jouant avec sa Mere (Young Tiger Playing with His Mother)"; (3) Jean-Leon Gerome, "Tiger and Cubs"; (4) Mori Sosen, "Japanese Macaques (Detail #2)"; and (5) Henri Rousseau, "Exotic Landscape." After introductory sections which provide background information regarding the instructional methodology, and suggestions for discussions and activities, the guide includes objective, concepts, materials, preparation, discussion questions, a focus activity and extension activities, and resources for presenting each of the five art reproductions. The guide concludes with biographical notes on each of the artists represented in this guide, and an annotated list of art reproductions in the Art Image series. (MM)

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Art Image Preschool

Christine Thompson

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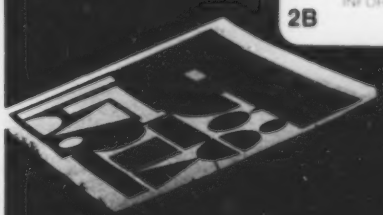

TEACHER'S GUIDE 4

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Art Image **Preschool**

Introducing 3 to 5-year-old children
to art and artists

Christine Thompson

1508

ANIMALS IN THE WILD

Editor: *Rachel Ross*
Cover illustration: *Mélodie*, age four.

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Illustrations:

Many of the children's drawings which accompany this teacher's guide appeared previously in Réal Dupont's book, *Lire les images des enfants*, published in 1991 by Les Éditions l'Image de l'Art, Montréal, Canada. Additional works were created by preschool and kindergarten children enrolled in Saturday art classes at the University of Illinois at Urbana-Champaign. The generosity of author and artists alike is gratefully acknowledged.

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ABOUT THE ART IMAGE PRESCHOOL PACKETS

The **Art Image Preschool** program consists of five individually packaged units. Each packet contains five reproductions of works of art carefully selected to represent varied interpretations of a theme that engages the attention and curiosity of preschool children. Also included is a teacher's guide, offering suggestions for introducing specific works of art to young children and for encouraging children to explore the issues these works present in their own ways: through art activities, discussions, learning centers, field trips, and other experiences within and beyond the classroom. These ideas are offered as possibilities and resources for teachers who wish to make works of art part of their own preschool environments. The variety of settings in which preschool children gather is tremendous. Each group of children and teachers is unique. These packets can be adapted and used in many ways to initiate new projects or areas of study, or to supplement and extend activities that are part of the preschool curriculum.

Art Image Preschool packets available:

Packet 1 — Shapes, Colors, and Stories
Packet 2 — Pets are Part of our Lives
Packet 3 — Portraits are Images of People
Packet 4 — Animals in the Wild
Packet 5 — Children Together

INTRODUCTION

ART IMAGE PRESCHOOL packets are designed to introduce children ages three to five to artists and the images they create.

The activities suggested in the teacher's guides emphasize connections between young children's concerns and those which artists in various times and places have explored in their works. Young children will encounter artists as kindred spirits, people involved, as the children themselves are, in the creation of meaning in visual forms. Most importantly, they will come to know works of art as familiar parts of their own environment — images that are available to admire, investigate and incorporate into play.

THINGS TO TALK ABOUT

The preschool years are an ideal time to introduce children to art and artists. The fascination that all artists share with the processes of forming materials, recording and interpreting their experiences, and refashioning the world are powerful motivations which young children discover for themselves as they work with art materials. Preliminary concepts of historical time and of place and context are presented concretely in works of art. They provide clear evidence of the ways people lived, dressed, worked and played in other countries or long ago. Change and constancy in human experience and the unique and universal concerns that bind the human family and distinguish its members become visible to children as they examine the diverse interpretations that various artists have given to a common theme. Conversations about works of art reinforce children's growing recognition that others may see things differently than they do, and that it is often necessary to take others' perspectives into account if we are to communicate effectively. Works of art elicit descriptive and metaphoric language, demonstrate and build facility with relational concepts, and initiate philosophical inquiries as children speculate on the meanings embodied in the works of art they encounter. Children experience works of art in many ways — drawing on the resources of their memory, association and perception, speculating and telling stories in visual, verbal, and dramatic forms. Works of art are almost always "about" something — people, animals, landscapes, celebrations, and many other themes — suggesting rich possibilities for interdisciplinary learning, thematic units and projects.

THINGS TO DO

We know that young children learn most effortlessly and effectively when they are actively involved with concrete materials. Children's own explorations of basic art media and ideas remain the most potent form and the focus of art education in preschool years. When art activities are inspired by works of art, children's experiences with paint, clay, paper and drawing materials may be especially rich and provocative. Children who explore media and techniques similar to those used by artists, who borrow forms used in a particular work to rearrange in their own ways, who experiment with size and surface in their own drawings, will experience art in varied and engaging ways. Children whose own drawings express their fascination with the world beyond their tether — under seas and sewer grates, in castles or space capsules — delight in discovering artists who share their particular passions.

DEVELOPMENTAL ISSUES TO CONSIDER

The most dramatic change that occurs in young children's art during the preschool years is seen in the transition from non-representational scribbling or mark-making to the intentional depiction of people, objects, and scenes. Many three-and four-year-old children can and do draw humans, animals, vehicles and buildings, but many do not produce such symbolic representations routinely or independently until well into the kindergarten year. This process of learning to draw is a natural and predictable one, nurtured by repeated experiences with basic art materials and by children's growing abilities to monitor and direct their own actions with the help of their teachers and peers. Children's early representational attempts should be welcomed and supported in every way, but they should not be rushed.

Children who are still scribbling will enjoy participating in the activities and discussions suggested in ART IMAGE PRESCHOOL packets, but they may not be equally as ready to draw or paint the subjects which artists represent in their works. Artmaking activities that are compatible with the interests and abilities of prerepresentational children, and those which leave the choice of subject matter to the child's discretion, are featured throughout the teacher's guides. **Activities which focus specifically on representational drawing are suggested primarily for older children.**

Notes on evaluation

Evaluation of young children's learning in art is best accomplished through careful observation of children at work and documentation of each child's art process, products, and the talk that surrounds their making. Many of the activities described throughout this guide can be shared with children and their parents as evidence of children's learning. Additional general recommendations for monitoring children's artistic development and learning are included in this appendix.

Biographical notes

Many teachers in kindergarten and elementary school classrooms find that children are fascinated to learn something about the artists whose work they are enjoying. Brief descriptions of the five artists whose works are included in this packet are provided for teachers who may wish to share this information with children.

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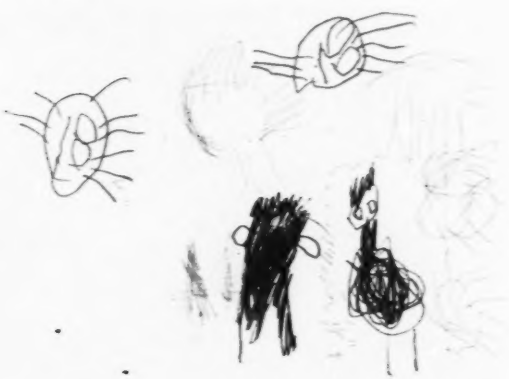

3.

1. Controlled scribbles and outlined shapes are basic ingredients of children's early drawings. Todd, age four.

2. Children continue to explore shapes and marks, alone and in combination, as they begin to draw people and things. Dinah, age three.

3. "Tadpole" figures share a page with suns and patches in this three-year-old's drawing.

AIMS OF THE PROGRAM

The ART IMAGE PRESCHOOL program is designed as resource for teachers of young children. Art plays a crucial role in children's learning and development. Young children come to know and to make sense of the world as they explore artistic forms and meanings in their own drawings, paintings and constructions, and as they encounter works of art made by others.

This program provides thematically-organized ideas and model lessons to enable teachers to:

- Share works of art with young children in meaningful and engaging ways.
- Provide developmentally appropriate art experiences.
- Incorporate art into preschool classrooms and curricula.

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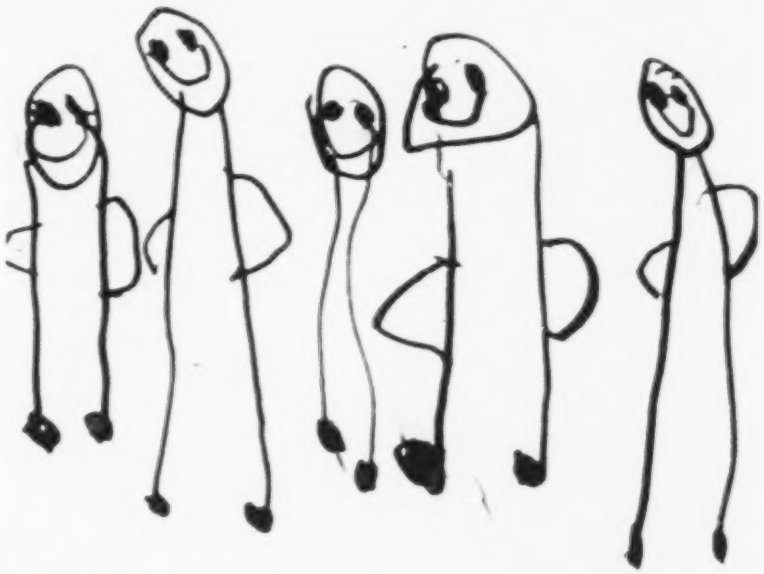

6.

4. Each child finds a distinctive way to represent people. Four-year-old Albert drew his family.

5. Children soon begin to dress up their people — with buttons, striped clothing, big smiles, and long hair carefully arranged to avoid contact with arms which still extend from the head. Child, age four.

6. Experienced preschoolers, like five-year-old Maren, may begin to draw characters in specific situations. This giant strides with his head in the clouds.

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STRUCTURE OF THE PROGRAM

The teacher's guide is divided into two sections, each featuring many possibilities for presenting the five reproductions to children.

Section 1 provides a format for introducing the five art reproductions and the theme they represent. It begins with a brief BACKGROUND FOR TEACHERS. This section addresses specific developmental issues related to the thematic unit and considers the significance of this theme for young children's learning.

Section 2 of the guide is divided into five parts. Each part focuses on a work of art individually and includes suggestions for activities to encourage exploration of concepts and meanings presented by the reproduction.

OBJECTIVES

The forms of learning that are central to the activities suggested are described in a concise and easily-referenced manner. Awareness, exploration, inquiry, and utilization of skills and ideas are given primary importance.

CONCEPTS

Vocabulary words or concepts which may be unfamiliar to young children are listed. Young children come to understand new words most readily when adults use such words in contexts which make their meanings clear. It is far more effective to offer repeated, concrete examples than it would be to share a formal definition of terms such as shape or texture, or concepts such as point of view. Ideas for presenting, clarifying, exploring and reinforcing such concepts are included throughout the activities suggested in this guide.

7. Separately drawn trunks, hairstyles, and clothing are among the details children incorporate into figures in late preschool or kindergarten. Patti, age five.

Materials

Most of the suggested activities involve basic art materials that are considered standard in most preschool settings: tempera paint, crayons, markers, chalk, construction paper, clay, found objects, etc. In a few cases, more exotic materials, such as canvas or wood scraps, are recommended for special occasions. In every case, the materials listed are only suggestions and others could be substituted if need be. Repeated experiences with a few high-quality art materials will help young children to gain control over art media and focus on the symbols and meanings emerging in their work. The selection of appealing, easily distributed and managed materials allows teachers to focus on children and their work.

Preparation

Setting the stage for activities remains an important role for teachers of young children. This section describes the preparation of materials, displays, classroom space, and so on, required for the activities outlined in the two sections which follow: THINGS TO TALK ABOUT and THINGS TO DO.

Things to talk about

The guide presents a full description of one way of introducing children to the art reproductions as a group and individually. These introductory activities may involve group discussions or private conversations, treasure hunts or games, movement or role-playing, remembering or speculating. They are designed to suggest a range of possibilities to teachers who should feel free to improvise and adapt approaches they favor to suit their students and their classrooms.

Things to do

Suggestions are offered for activities which will encourage children to explore some of the ideas and meanings presented by the reproduction in their own ways as they work with art materials. The experiences recommended under this heading are open, exploratory, and developmentally appropriate for most three-to-five-year-old children, but as always, teachers will recognize differences in the experiences and interpretations that individual children bring to any activity.

More things to do

This section includes a listing of related, multidisciplinary activities, possible extensions, and further avenues for exploration. Included are ideas for field trips, classroom visitors, learning centers and projects. The suggestions range from ambitious special events to simple projects which could be organized and presented on the spur-of-the-moment..

Resources

When possible, exceptionally beautiful and thematically appropriate children's books are identified. Excellent resources for teachers who wish to study a concept, process, or technique in greater detail are also included.

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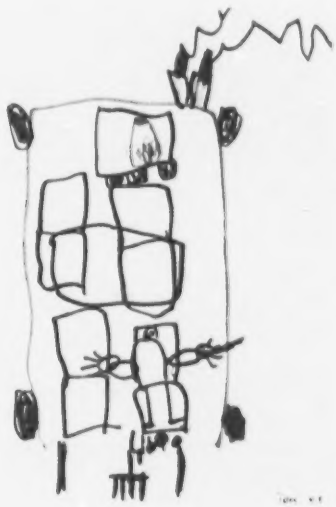


9.

10.

8. Patrick, age three, used familiar and well-practiced shapes to draw this car. Five wheels fit the space available.

9. Four-year old Tom's drawing incorporates most of what he knows about cars: They have four wheels, two seats in back, two in front, and, when a driver is behind the steering wheel, fumes trail from exhaust pipes. Tom invented an imaginitive and effective view to share his knowledge.

10. Christian, almost five-years-old, found a way to place the wheels of all three train cars firmly on the track.

TEACHING THE PROGRAM

CREATE SPECIAL PLACES FOR WORKS OF ART IN YOUR CLASSROOM

Make the reproductions in this packet part of the classroom environment. Hang them at child's-eye-level, in a place where children can see and talk about them throughout the day. Reproductions may be displayed singly or in combination, but images placed side-by-side invite comparisons — between bright and dull colors, for example, or differences in subject matter, mood, or style.

PROVIDE AN ENVIRONMENT FILLED WITH OBJECTS TO ADMIRE AND EXPLORE

Encourage children to collect and share intriguing or beautiful things they discover. Draw attention to the colors, shapes and surfaces of both natural and constructed objects. Invite children to handle and hold objects in the collection, and to use them in their play.

INTRODUCE CHILDREN TO ART REPRODUCTIONS

Bring a new reproduction to the children's attention at a time when they are gathered in a quiet, attentive mood — following a story perhaps. Continue to refer to the reproduction whenever you notice a connection between the children's activities and the images on display.

INTRODUCE CHILDREN TO ARTISTS AND THE WAYS THEY THINK AND WORK

Help children discover that many things we see and use everyday — illustrations in children's books, cups, chairs, paintings — were designed or created by artists. Invite a local artist to visit your classroom, or arrange a visit to an artist's studio. Children will enjoy watching an artist at work, or working alongside a painter, weaver, or sculptor.

SHARE ORIGINAL WORKS OF ART WITH CHILDREN

Visits to art galleries, museums, or artists' studios allow children to experience first-hand the tremendous variety of size, surfaces and materials that are possible in original works of art. A photograph or postcard reproduction of one of the children's favorite original works will help them understand that reproductions are photographs, or copies, of "real" works of art.

PROVIDE EXPERIENCES WITH THREE-DIMENSIONAL ART WORKS

Help children discover and explore sculptural forms in the classroom and community. Visit statues in local parks, sculptures in public spaces. Talk about the differences between action figures and paper dolls.

RECOGNIZE THAT CHILDREN'S RESPONSES TO WORKS OF ART TAKE MANY FORMS

A finger slowly tracing a shape or pointing out a detail, a nod, a shrug, a random observation, the incorporation of a theme into constructive or dramatic play: all are significant aesthetic responses. Young children may be unable to give reasons for their comments or to offer explanations for their preferences. Accept the responses that children are able to make. Record their comments to share with parents and to follow up in later conversations.

PROVIDE MANY OPPORTUNITIES TO TALK ABOUT ART

Young children are ready and willing to talk about works of art, but they may not find formal group discussions the most congenial situation for doing so. Casual conversations with individual children, pairs, or small groups allow all children to be heard and encourage dialogue among the children. The questions suggested in this guide may be used to facilitate informal discussions.

INVITE ACTIVE VIEWING

When talking with children about works of art, be certain that every child has an unobstructed, close-up view of the reproduction. Active participation is essential. Movement activities, treasure hunts and games keep children involved and attentive. Props such as magnifying glasses or cardboard tube viewers encourage close inspection.

ENCOURAGE CAREFUL LOOKING

Ask questions that children can answer by referring to the reproductions and/or to their own experiences. Begin with questions such as: "What do you see?" or "What do you think is happening in this picture?" Ask children to describe and interpret an image. It is often more effective to make an observation than to ask a question, and always better to ask questions to which you do not already know the answer.

FOCUS ON THE PROCESS OF CONSTRUCTING MEANING

Help children "make sense" of works of art by encouraging them to express and explore their personal responses to images. Feelings and associations are the basis of children's responses. Ask "How does this painting make you feel? Does this make you think of something that happened to you? Have you ever...?" Encourage children to search for connections between their own experiences and the actions or event depicted in the work of art. Share your own responses with children.

MAKE TIME FOR ART EVERYDAY

A specific time reserved each day for art activities highlights art as an essential aspect of young children's learning. Repeated experiences with basic materials — pencils, crayons, markers, paint, paper, clay, collage and construction materials — allow children to gain control over media and to concentrate on the refinement of the symbols which represent their thoughts and impressions of the world.

WATCH, LISTEN, AND PARTICIPATE AS CHILDREN MAKE ART

Preschool children thrive on adult response to their art and relish the company and the commentaries that other children have to offer. Feel free to join in the conversations that arise as children make art, repeating or paraphrasing children's comments, directing their attention to things they have accomplished, helping them to decide what they might do next. Research in nursery schools suggests that children may spend twice as much time working on an art activity when a teacher is close at hand and clearly interested in what they say and do.

RECOGNIZE CHILDREN'S INVOLVEMENT IN ART ACTIVITIES AS AN INDICATION OF THEIR LEARNING

In a classroom in which children participate in both self-initiated and guided activities, one of the most potent indications of a child's growing interest, enthusiasm, and sense of competence is seen in the child's ability to seek and sustain involvement in an activity for increasing periods of time. Children who perceive an activity as challenging and rewarding will seek opportunities to pursue it.

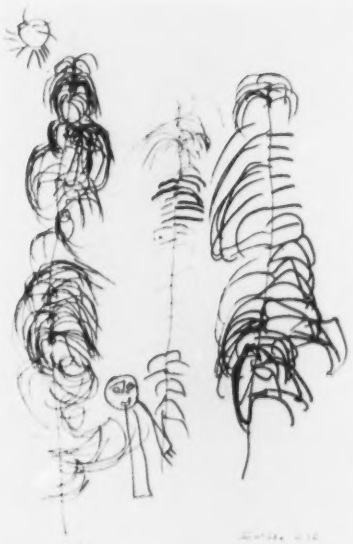
EVALUATING PRESCHOOL ART

Evaluation of young children's learning should be an ongoing part of teaching, a way of documenting each child's developmental progress and learning, and sharing that information with parents and the children themselves. Evaluation occurs in many ways.

In practice, teachers can:

RESPOND TO THE IMAGES AND OBJECTS CHILDREN CREATE

Children actively seek adult attention and adult response to their drawings, paintings and constructions. Most preschoolers are eager to explain what they've done and why. They enjoy elaborating on the stories contained in their pictures and providing titles for their works. Teachers can help children understand their accomplishments by responding in a positive, interested way to their work and to talk that accompanies it. It is often best to comment in a specific way on something the child did and the effect that it has on you as a viewer: "You made so many orange dots. They make your painting look bouncy!" Honest enthusiasm and curiosity are always appropriate.



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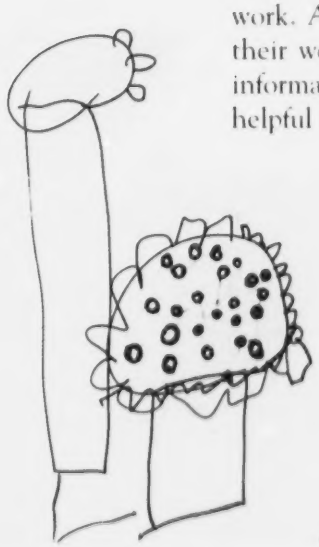
ENCOURAGE CHILDREN TO REFLECT ON THEIR PLANS AND ACTIONS

Children of ages three to five, learning to monitor and direct their own actions, benefit from encouragement to talk about their plans and ideas, to remember what they've done, and consider the concrete results of their actions. Invite children to step back and look quietly at the works of art they've just completed. Wait for their comments, or ask how they achieved particular effects, or what they liked best about making the work. Ask children to dictate titles, stories or captions to display with their works; these verbal interpretations often provide another layer of information about the child's thoughts and intentions that can be very helpful to parents and children alike.



12.

11. Sandie, age four, drew herself surrounded by pine trees and sunlight, after a walk in the forest.

12. A child, age five, drew these mushrooms with the aid of a book on mycology.

COLLECT SAMPLES OF CHILDREN'S WORK

Periodically file each child's work in a portfolio along with notes about the situation in which the work was made, comments offered by the child, etc. Although there may be a sudden dramatic breakthrough in a child's drawing — the sudden appearance of a human amid a page of scribbles, for example — changes in young children's drawings are often too subtle and gradual to detect day to day. A chronological sampling of work will show clear evidence of children's increasing control and progress toward symbolic representation.

RECORD CHILDREN'S COMMENTS AND CONVERSATIONS

As you talk about works of art with children, tape record their responses, or ask a parent to take notes. Select provocative observations, insights, questions and curiosities expressed by the children, to share with parents and to pursue in later conversations with the children.

13. A large circle encloses both the head and the body of four-year-old Patricia's bird. She carefully modified similar shapes to depict the bird's eyes, the sun and the person in the background.

SECTION 1

ANIMALS IN THE WILD

BACKGROUND FOR TEACHERS

Children's first drawings of animals often look remarkably similar to their drawings of humans. They may turn a normally vertical torso on its side, add more prominent ears, perhaps a tail, and often as many legs as will fit beneath an elongated body. It may be difficult to distinguish the species or breed represented in these early drawings of animals; with their human smiles and many appendages, they could be horses or cats, perhaps even dinosaurs. Yet a study conducted by the psychologist Claire Golomb (*The Child's Creation of a Pictorial World* (1992), suggests that even very young children are sensitive to the characteristics of particular animals, and try to capture these distinguishing features in their drawings. Two-year-olds may modify the shape, size, and orientation of their scribbles when asked to draw a menagerie which includes such distinctive forms of wildlife as snakes, worms, birds, cats, giraffes, and elephants. Older children carefully select the view that provides the most information about the particular animal they've chosen to draw. Children's drawings of animals, like their drawings of people, become more detailed and elaborate and specific with time and practice.

It is not surprising that animals appear so early in children's drawings and remain favored subjects throughout childhood. In the very earliest moments of recorded time, our ancestors acknowledged their fascination with animals through the images they created of the huge, swift, powerful, and mysterious creatures who shared their lands. No matter how familiar animals become, they retain an element of mystery. In ancient myths and traditional fables, nursery rhymes and fairy tales, the contemporary and classic literature we share with young children, our fascination with animals endures. Through these stories and the illustrations that accompany them, children become acquainted with the features, the habits, and the habitats of many animals they have yet to encounter at close range. They also become familiar with the traits that human beings attribute to particular kinds of animals — the courage of lions, the timidity of mice, the playfulness of monkeys. As children's experience with stories and songs accumulates, they learn that people may think of the same animal in radically different ways Cats may be considered aloof by some, but affectionate by others who observe the same behaviors. The ability to detect and decipher symbolism may begin with the realization that animals in pictures and stories often stand for qualities we fear or admire.

Contemporary children are touched and influenced by environmental concerns when they are still very young. Preservation of the environment and its inhabitants is a social cause which preschool children can adopt as their own. Preservation of wildlife is an issue in which young children can become informed and involved. They learn responsibility through small acts of caring and stewardship performed in their own backyards. They begin to feel connected to the larger world when they discover that their own most basic needs are shared with all living things. Children may come to know many different kinds of animals by studying what animals look like, what they do, and where they live — their characteristics, their habits, and habitats. They may learn that animals, like people, have moods, outbursts, and moments of great kindness; that they eat, sleep, play, and cuddle as human families do; that they find ways to let others know what is on their minds; that they treasure their family and friends, but sometimes need to be alone. In the process, children may learn that the animal world, like human society, thrives on diversity.

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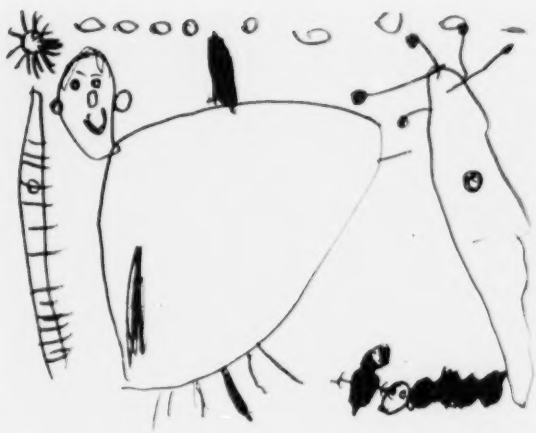

16.

14. Five-year-old Chang Yung includes animals as actors in many of the action-adventure scenes he loves to draw. This alligator represents a threat to the well-armed pirate floating above.

15. Four-year-old David invented his own dot-to-dot puzzle. When the dots were connected, and features such as an eye, teeth, and claws added, a bulky beast appeared. David's practiced hand and sensivity to characteristic animal features and poses helped him in this task.

16. The camel's face, with its human features, turns to face the viewer, but its body remains in a profile view to show its hump most clearly. A row of clouds and the sun mark the sky above the animal which stands on the ground along with the small animal, the person, and the tree which frame four-year-old Sandra's drawing so effectively.

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INTRODUCING THE REPRODUCTIONS

OBJECTIVES

Children will:

- Develop an understanding of the shared physical characteristics or family resemblances that distinguish species.
- Identify differences in the habitats of the animals represented.

CONCEPTS

- Texture
- Species, characteristics, natural habitat

MATERIALS

Display of the five art reproductions in this packet.

- construction paper in neutral colors, cut to 4" x 6" (10 x 15 cm) rectangles
- textured materials for collage (velour paper, felt, toothpicks, gummed page reinforcements, buttons, yarn, pipe cleaners, and so on), presented in pieces no larger than 4" x 6" (10 x 15 cm))
- glue or paste
- scissors
- wax paper

PREPARATION

Gather and trim collage materials into manageable sizes. Present in baskets or styrofoam trays.

THINGS TO TALK ABOUT

Ask the children to decide what these paintings have in common. Ask them to name the kinds of animals they see.

Encourage children to make comparisons among the five reproductions:

- Where do we usually see tigers or monkeys?
- Were these animals in a zoo when the artists painted pictures of them?
- Which animals are in a place you would like to be? Which place looks cold? Warm and sunny? Quiet? Stormy? Dark? Rocky?
- Which painting shows many animals? Which shows only one?
- Which animals are playing? Which seem friendly? Playful? Lazy? Ready for a nap? Do any of these animals seem angry?

Invite children to imitate poses and facial expressions of the animals in the reproductions.

Collect textured materials — bits of velvet, fake fur, lint from a clothes dryer, cotton or polyester batting, chenille, feathers, steel wool, etc. Pass one swatch to each child, asking each to describe how that bit of fabric feels — smooth and soft, fuzzy, bristly, and so on. Challenge the children to find the animal in the reproductions that would feel most like the textures in hand.

THINGS TO DO

Present collage materials to the children. Ask them to help you decide how to proceed as you construct an animal using construction paper as a base. The children will need to decide the kind of animal you should make, and what shape, size, color, and texture to use in making the animal's eyes, nose, ears, mouth, whiskers, tail, legs, paws, markings, and so forth. As you construct an animal with the children's assistance, use some materials without modification and trim others to appropriate sizes and shapes. Transform the animal collage into a puppet by gluing a popsicle stick or tongue depressor to its back, leaving it to dry on a sheet of wax paper. Invite children to create their own animal puppets, encouraging them to think of the great variety of animals with which they are familiar and the characteristics that make each animal special.

MORE THINGS TO DO

DESCRIBE ANIMALS

Share the book, A *Children's Zoo*, by Tana Hoban. Ask children to look again at each reproduction, and suggest two words to describe how the animals look and one to tell how they would move. Write down the children's answers and display the lists next to the reproductions.

CREATE CATEGORIES FOR ANIMALS

Ask children to bring favorite stuffed animals from home or assemble a classroom menagerie with specimens collected in second-hand stores. Invite children to divide this assortment of animals into three groups or categories: animals that usually live in houses or backyards; animals that live on farms; and animals that live in zoos or exotic locations. Help children to list things that animals in each group have in common, focusing children's attention on the animals' physical characteristics, and encouraging them to pool their knowledge about animals' habits and habitats. Continue the activity by asking children to reorganize their animals in various ways, placing all the animals with brown fur or stripes together, for example, or all the animals who sleep during the day, all the animals who live in rainforests, animals who would enjoy one another's company, and so on. Record the combinations children devise in the form of lists.

Provide animal postcards for additional sorting games.

OBSERVE PETS

Encourage children who own pets to observe and report on the animals' daily behaviors, or set up an observation center in the classroom for children to record observations of class pets or animals living in the neighborhood. Provide a notebook or sketchbook, tape recorder, and drawing materials in an area close to the window, fish tank, or cage. Initially, you might ask children to record messages or make drawings whenever they notice an animal doing something that interests them — eating, sleeping, playing, yawning. Later the children might develop a more systematic manner of making and recording their observations.

EXAMINE THE WAYS CHILDREN DRAW ANIMALS

Collect children's spontaneous drawings of animals from the drawing center or sketchbooks for a period of weeks. (It is likely that some children will not draw animals without prompting, so all children may not be represented.) Assemble a bulletin board featuring these spontaneous animal drawings, and invite children to identify the animals that were drawn and to point out the features or characteristics that their classmates emphasized. Compare different representations of the same animal, stressing the validity of distinctive styles and interpretations.

Invite each child to name and talk briefly about a favorite animal. Ask them to draw that animal. When the children finish drawing the central character, ask them to draw two more animals that would like to live in the same place as the first. Encourage children to add settings to their drawings by asking them to indicate the kind of place the animals they've drawn would like to live. Finally, ask children to title their drawings, or dictate or write captions to display along with the images.

EXPLORE PERSONAL HABITATS

Ask children to draw or dictate stories about their own habitats, or simply to describe the places where they live. Point out that people live in a variety of settings and structures: houses, apartment buildings, mobile homes, cities, farms, and so on. Ask children to generate a list of the features that every home should have, encouraging them to think about those things that are most essential for shelter and survival, such as a place to store and prepare food, a source of water, and protection from the weather. Help children to discover where the animals who live in a nearby park or yard store their food, find water to drink, and seek safe places to rest.

VISIT A NATURE CENTER

Arrange for members of the nature center's educational staff to talk with children about the wild animals living in your area: where they can be found; what they eat; how large their families are. If possible, take children on a guided search for animal habitats in the area surrounding the nature center.

INVESTIGATE ANIMAL HOUSES

Invite children who have pets to tell others about the places their animals like to spend time, to play or to sleep. Do they stay close to people or do they seek quiet spots away from the family's activity? Ask the children where other animals they know of sleep and play. What do birds' nests or rabbit holes look like inside? Look at the illustrations in A.A. Milne's classic *Winnie the Pooh* books.

Provide materials for designing animal homes, tunnels, and caves. Boxes, blankets, large tubes, sand or snow can be fashioned into protective structures.

MEET EXOTIC CREATURES

List animals the children in the class have as pets, and those they think would make good pets. Make a third list of animals who would be terrible pets, and ask the children to offer reasons why each would be unsuitable. Record the children's responses in the form of a poem, with each line beginning "A _____ would be a very bad pet, because it is too _____ (big, hungry, loud, clumsy, and so on)". Invite children to illustrate their poem.

Locate a pet store which handles exotic animals and employs someone who is trained to introduce animals of this type to young children. Arrange a visit to the store, or invite the expert to visit your classroom and bring a few animals that the children can handle or observe. Mention that you would like children to learn about the physical attributes, habits, and habitats of a variety of animals. Ask the speaker to point out on a globe the places where each animal originated. If possible, provide time for children to ask questions, to draw or to photograph the animals.

Ask children to interview their parents to find out where their families originally lived. Provide removable stickers and help each child to locate his or her "natural habitat" or place of origin on a classroom globe.

ADOPT AN ENDANGERED SPECIES

Read John Burningham's book, *Hey! Get Off Our Train*, to the children. Ask them to name the endangered species featured in the book (elephant, seal, crane, tiger, polar bear), and add others they know to be endangered (such as whales or gorillas). Select an endangered species to adopt. Visit a zoo, if possible, to watch the animal in captivity. Invite a conservation worker to discuss the characteristics and problems of the animal with the children. Encourage parents to help children watch for articles in newspapers or magazines about the animal. Visit the library to obtain informational books, illustrated stories, and photographic texts related to the animal children have chosen.

MAKE ANIMAL MASKS AND COSTUMES

Simple masks can be made using paper plates, 9" x 12" (23 x 30 cm) sheets of oaktag, or manila file folders as basic forms. Fold the heavy paper in half. Open and align the central fold with a child's nose. Gently locate the child's eyes through the paper. Remove the mask, refold, and cut a hole large enough to permit unobstructed vision. Attach one pipe cleaner at each outer edge to bend around the child's ears like the bows of eyeglasses, or staple a sturdy strip of cardboard or a wooden stick designed for paint mixing to the bottom of the form. Supply felt shapes, electrical tape, large paper bags, bits of yarn, and other collage and drawing materials. Encourage children to disguise themselves as the animals of their choice.

FACILITATE ANIMAL PLAY

Provide animal toys in the classroom, sandbox, and playground. Encourage children to build habitats with blocks or playdough, and to embellish them with sticks, leaves, twigs, and other materials they collect.

Supply commercial animal masks, remnants of furry and patterned fabrics, old robes and coats, gloves, large socks, and collage materials to transform discarded clothing into animal costumes.

COLLECT REPRESENTATIONS OF ANIMALS

Create a display featuring both two- and three-dimensional images of cats, monkeys and tigers. Include photocopies of "famous" monkeys, cats and tigers from children's books, movies, or the media — Curious George and Tigger, for example. Enlist the children's help in collecting plastic or stuffed toys, small sculptures, and household goods (mugs, vases, towels, bed linens, oven mitts, and so on) that feature images of these species. If possible, include folk art from countries in which tigers and monkeys originate and cats are prized. Invite children to write labels for items in the collection, and to organize the collection for display by sorting the objects in various ways, arranging objects by size or color, from most to least realistic, and so on. Invite parents to the opening of your animal museum.

Select items from this collection to compare to the reproductions and to photographs of cats, monkeys and tigers. Help children develop an understanding of the differences between paintings, sculptures, and photographs by demonstrating how much, or how many sides, of an animal can be seen when it is represented on a flat surface or in three-dimensional form. Encourage children to create series of representations of the same subject using the different media available in the classroom — clay, wood scraps, boxes, paint, collage and drawing materials.

RESOURCES

Books to share with children

Burningham, John (1989). *Hey! Get Off Our Train*. New York: Crown.

de Paola, Tomie (1981). *The Hunter and The Animals*. New York: Holiday House.

Florian, Douglas (1989). *Nature Walk*. New York: Greenwillow.

Hutchins, Pat (1982). *One Hunter*. New York: Greenwillow.

Hoban, Tana (1985). *A Children's Zoo*. New York: Greenwillow.

Lester, Alison (1990). *Imagine*. Boston: Houghton Mifflin.

Piatti, Celestino (1966). *Celestino Piatti's animal* ABC. New York: Athenaeum.

Rey, H.A. (1969). *Curious George*. Boston: Houghton Mifflin.

Music to share with children

Sing With Me - Animal Songs. (1992). New York: Random House.

Additional resources for teachers

Sheehan, Kathryn & Widener, Mary (1991). *Earth Child (Games, Stories, Activities, Experiments and Ideas About Living Lightly on Planet Earth)*. Illustrated by Angela Lowry. Edited by Carol Harrison. Tulsa, OK: Council Oak Books.

SECTION 2

FOCUSING ON THE ARTISTS

ALBERT DUMOUCHEL, L'Horrible chat des neiges (The Horrible Snow Cat)

OBJECTIVES

Children will:

- Search for clues to the meaning of the painting.
- Focus on expression and mood.

CONCEPTS

- Mood, expression

MATERIALS

Reproduction of Albert Dumouchel's *The Horrible Snow Cat*

- 3 large sheets of paper and pen for dictation activity
- Deborah King's book, *Cloudy* (optional)
- oil pastels, black construction paper, 9" x 12" (23 x 30 cm) or 12" x 18" (30 x 46 cm)

THINGS TO TALK ABOUT

Ask children to describe what they see in this painting:

- Where is this cat?
- Where do we usually see cats?
- What do you think this cat is feeling? What sort of mood is it in?
- Does the cat seem happy? Angry? Mean? Frightened? Cold?
- Have you ever seen a cat who looked like this?

Encourage children to imitate the cat's pose and facial expression, and to discuss how they feel when they assume the stance of the cat in the reproduction.

Encourage children to speculate about the situation that may have caused this cat to be in such a forbidding mood:

- The artist, Albert Dumouchel, called this painting *The Horrible Snow Cat*. Do you think the cat is horrible?
- How did this cat come to be alone in the mountains?
- Something made the cat's hair stand on end. What do you think it is?

Invite children to collaborate in dictating a story about the snow cat, encouraging them to focus on clues in the painting to support their story. If possible, divide the narrative into three parts or chapters, asking children to address the following topics:

- how the cat came to be alone in the mountains;
- what he was feeling at the moment captured in the painting;
- what happened to the cat after the painting was completed.

THINGS TO DO

Ask the children to list things that cats do when they are alone during the day or at night, inside their homes or outdoors. Share Deborah King's book, *Cloudy*, with the children, calling attention to details of the watercolor illustrations that help to tell the story of the secret life a cat leads away from human eyes. Encourage the children to consider what the horrible snow cat, or a cat they know, might do if it were alone and free to wander, or to imagine what their pets do when everyone in the house is sleeping. Tape record or transcribe children's stories. Provide drawing materials for older children, and draw their attention to the mood they can create by using bright, intense colors of oil pastels on black paper in their drawings of cats in the dark.

MORE THINGS TO DO

PROVIDE GIFTS OF FOOD AND FRIENDSHIP

Invite a representative of your local humane society to talk to children about stray cats — how they live, eat, behave; what dangers they face; how their personalities change when they are adopted by caring people. Ask the speaker to explain to children why some animals are better equipped to live in the wild than others.

Feed the wild animals in your neighborhood by placing sunflower seeds, corn, peanuts, nuts, grain, and fruit left over from snacks in the yard. Encourage children to watch for animal visitors and for the tracks they leave in mud, sand or snow.

CREATE JAGGED EDGES

Invite children to make zig-zag, or jagged, lines with paint, markers, or paper. Play music with frequent, marked contrasts — high and low notes, loud to soft, fast to slow — as children work. Encourage the children to use large gestures to produce strongly defined edges and lines.

Provide large balls of clay or playdough, wet sand or snow. Invite children to mold these materials into both gentle curves and sharp jagged forms.

Use shapes with jagged edges as "idea starters" for children's drawings. Cut 12" x 18" (30 x 46 cm) sheets of white paper in half along a jagged line. Glue each half to the bottom edge of a 12" x 18" (30 x 46 cm) sheet of blue or gray construction paper. Ask children to consider what the white shape might be, and to add drawings that will make it's identity clear.

OBSERVE CATS IN MOTION

Trim photographic images of cats in motion from advertisements in magazines or newspapers. Use a photocopier to enlarge small images found in advertisements, or to duplicate photographs of cats found in reference books in your library. Mount the photographs on cards or make shadow puppets by gluing black paper to the back of each magazine page before cutting out the image of the cat. Invite children to guess what each cat might be doing, to replicate the pose and complete the sequence of action that was frozen when the photograph was taken.

Encourage children to recognize differences in the ways various animals act and move by inviting them to act out the movements described in books such as *Pretend You're a Cat* by Jean Marzollo and Jerry Pinkney or *Just Me* by Marie Hall Ets.

Watch homemade or commercial videotapes of animals in motion.

COMPILE A BOOK ABOUT CATS

Ask each child to interview a friend or family member to find out how that person feels about cats, what experiences they have had with cats, and so on. If possible, borrow photographs of beloved cats from pet owners. Record each child's report, and invite children to contribute illustrations to the class book.

EXPLORE SHADOWS

Ask children to look again at the reproduction. Invite several children in turn to trace shapes with their fingers as you name them. Ask one child to trace the shape of the sky, for example; another to trace the outline of the mountaintops; a third, the cat; and a fourth, the gray shape that is beside the cat and under its feet. Ask children what that gray shape might be. Was it a sunny day in the mountains in the world of this picture? How can we tell?

Provide flashlights, stuffed animals or plastic figures in a darkened corner of the room. Place one toy at a time on a large sheet of white paper. Invite children to shine the flashlight on the toy from varying distances and angles. Ask them to trace the shadow shapes they create on the paper, or to mark the furthest point to which each shadow extends.

Several times during the day, trace the shadow of a child or a permanent structure on a brightly lit playground. Look for shadows on overcast days. Encourage children to develop, articulate, and test theories about the conditions that are necessary for shadows to appear.

Initiate games of shadow tag on the playground. Provide colored chalk for children to trace one another's shadows on paved surfaces; invite them to embellish these silhouettes with details or designs, and to add backgrounds.

Place an assortment of transparent and opaque objects on a sunny windowsill. Draw children's attention to the shadows these objects cast on the classroom floor at various times during the day and in various kinds of weather. Invite children to record their observations by tracing the shapes of these shadows on a large sheet of white paper or describing what they see as you transcribe or tape record their findings.

Provide black paper, scissors, paper punches, colored tissue or cellophane, and glue. Invite children to create shadow puppets, emphasizing that the outline of the puppet must be very strong if members of their audience are to recognize it as a person, a cat, a dinosaur, etc. Encourage children to make interior cuts, perforations, fringes, and punched areas for more elaborate puppets. Position a strong light source, from a spotlight or slide projector, behind a white bed sheet or curtain suspended in a doorway. Encourage children to alternate roles as puppeteers and audience members as they perform informally.

DRAW ANIMALS IN THE SNOW

Ask the children if they would be able to see the cat in the reproduction as clearly as they do if the snow cat were white instead of black. Experiment with the concept of contrast by placing white, black, and gray objects on a snowy playground, or by positioning black, white, and gray swatches of paper against a white background.

Examine a book or series of photographs of animals living outdoors in the winter, pointing out that the color of some animals' fur helps them to blend in with the snow and to hide from animals and people who might try to harm them.

Provide paper, and tempera paints or drawing materials in the colors used in Dumouchel's painting — black, white, gray, blue, and yellow. Invite children to draw or paint animals in the winter landscape. When the children's drawings or paintings are completed, suggest that they add "falling" snow to their pictures by pressing a new pencil eraser on a sponge saturated with white tempera paint before pressing the eraser to their papers.

FOCUS ON EXPRESSIVE EYES

Ask children to point out the snow cat's nose and mouth. Why can't we see the cat's features? Remind the children of the conclusions they reached when they discussed the cat's expression in an earlier session. How do we know what kind of face this cat is making if we can't see its nose or mouth? Talk about how much we tell each other through our eyes. Ask the children to work in pairs, attempting to send messages with their eyes. Cut photographs from magazines, trimmed to include only the model's eyes, and ask children to identify the person's expression or mood. Provide bandanas and mirrors, along with drawing paper and pencils, for children who wish to draw their eyes or self-portraits in partial disguises.

RESOURCES

Books to share with children

Ehlert, Lois (1990). *Feathers for Lunch.* New York: Harcourt Brace Jóvanovich.

Ets, Marie Hall (1965). *Just Me.* New York: Viking Press.

King, Deborah (1989). *Cloudy.* New York: Philomel.

Marzollo, Jean & Pinkney, Jerry (1990). *Pretend You're a Cat.* New York: Dial Books for Young Readers.

EUGÈNE DELACROIX, *Jeune tigre jouant avec sa mère* (*Young Tiger Playing With His Mother*)

OBJECTIVES

Children will:

- Carefully observe the characteristic features of an animal.
- Consider spatial relationships, facial expressions and interactions as clues to the meaning of a painting.
- Learn that the same painting may be interpreted in different ways by different viewers.

CONCEPTS

- Features or characteristics
- Relational concepts: In front/behind; near/far

MATERIALS

Reproduction of Eugene Delacroix's *Young Tiger Playing With His Mother*

- black, brown, or gray construction paper, 12" x 18" (30 x 36 cm), one sheet per child
- smaller sheets of paper for experimentation
- white and colored chalks or oil pastels
- water containers, filled with a solution of sugar and water (for use with chalk only)
- newspapers to protect work surfaces

PREPARATION

If using chalks, prepare a solution of one part sugar to three parts water, and pour into stable containers. (Children will dip chalks in this solution before drawing; the sugar and water acts as a fixative and greatly reduces smudging). Gather white chalk and paper for demonstration.

THINGS TO TALK ABOUT

Encourage children to look closely at the animals and their positions :

- What kind of animals are these ?
- How do we know that these are tigers ?
- How many tigers do you see ?
- How many tails can you find ? Faces ? Paws ?
- Which tiger is closer to us ?
- What is the tiger behind this one doing ?
- Do you think the tiger is being mean or just playful ?
- How does the tiger in front feel about the other's wrestling ?

Ask children to draw upon their own experiences as they interpret the painting :

- Have you ever watched two cats or dogs fight ?
- How can you tell when a cat or dog is very angry ?

Share the title of the painting with the children. Differing interpretations provide openings for continued dialogues about the reproduction : Did the children think this scene showed affectionate play between a mother and her cub ? If some did not, help children to search for reasons why they felt something more menacing might be happening in the picture : Did the colors the artist used, or the setting, or the expression or poses of the animals make the children think the tigers were serious about their fight ?

THINGS TO DO

Invite the children to direct you as you demonstrate the process of drawing an animal of their choice : What should you draw first ? How big should the body be ? What kind of tail should the animal have ? Does this animals have stripes? Spots ? Scales ? Bumps ? Fur ? How shall we show the animal's hide ? Draw the animal in chalk on a sheet of construction paper or the chalkboard, listening carefully to the children's suggestions and allowing them to determine what features you will draw and <u>how</u> you should draw them. (The goal of this activity is <u>not</u> to teach children a particular way of drawing an animal, but to help them to think about the decisions that they will make when they draw their own animals). Ask children to suggest ways to show that the mood of the animal through its facial expression: How can we make this animal look content, sleepy, angry, silly? Invite children to experiment with these four expressions on

small sheets of paper before they draw an animal of their choice on larger sheets of construction paper. Suggest that children draw the basic shapes of their animals with white chalk, before filling in features and details with colored chalks or oil pastels.

MORE THINGS TO DO

MIX COLORS OF ANIMALS AND THE EARTH

Provide containers of orange, green and purple tempera paints, in muffin tins, ice cube trays, or styrofoam egg cartons. Invite children to mix any two of the colors together. What happens? What color results when children try other combinations? What happens if white is added to the mixtures? Black? Red? Yellow? Blue? Compare the shades of brown different children produce when they mix the same colors: Why are they different? Ask children to paint with the colors they have mixed.

With the children's help, collect objects in as many shades of brown as possible. Search indoors and out for items such as leaves, nuts, shells, pebbles, sand, bark, coffee beans, cloves. Invite children to arrange these objects on a large sheet of paper; suggest a series of progressions — from small to large, light to dark, smooth to bristly, and so on.

Declare a "brown" day. Ask children to wear brown clothing. Serve brown foods for snacks and lunch.

EXAMINE TEXTURES AND PATTERNS

Supply magnifying glasses and invite children to look closely at the tigers' fur in Delacroix's painting. Ask them to focus on the stripes on the chest and back of the tiger who is closer to us in the painting. Are the stripes straight lines? Crooked? Are some of the tiger's stripes V-shaped? Is each stripe the same, like stripes on our shirts, or are they each slightly different? What colors are the tiger's stripes? What color are the spaces between the tiger's stripes?

Provide white, black and brown paints, brushes, and large sheets of paper. Invite children to paint stripes and the spaces between them. Encourage them to consult the reproduction for ideas about the shapes and colors they might use in their stripe paintings.

Supply brown paper grocery bags or paper lawn and leaf bags (available at hardware stores). Invite children to paint stripes, spots, fur, feathers, or scales, to transform the bags into animal costumes. When both sides of the bags have dried, cut a seam down the front and holes at the sides and top to produce vests. Provide paper, fabric, collage and drawing materials, scissors and glue for tails, ears, whiskers, and so on. Encourage children to move like tigers, growl, play, hunt, and so on.

Ask children to compile a list of animals with spots, stripes, and other distinctive patterns in their fur. Invite children to search nature magazines such as *National Geographic World*, *Your Big Backyard*, or *Ranger Rick*, or photographic reference books to identify additional species to add to their list. Offer pencils and drawing paper and ask children to draw their favorite animals and to include the animal's distinctive patterns in their drawings. Encourage older children to consult photographs as references for their drawings. Trim the curved edges from styrofoam meat trays. Invite children to use pencils to gently engrave a drawing of their favorite animal on the styrofoam. Squeeze a 2" (5 cm) ribbon of water soluble printing ink on a cookie sheet or Masonite board. Demonstrate how to roll a soft rubber brayer back and forth through the printing ink until the brayer is evenly coated and makes a distinct "squishing" sound. Roll the printing ink evenly across the styrofoam surface. Show children how to position a sheet of thin paper (such as typing paper, newsprint, or colored tissue) over the inked image. Demonstrate how to rub the back of the paper gently with the palm of the hand or with extended fingers. Encourage children to rub until a vague impression of the image can be seen through the paper. Carefully peel off the paper, and admire the print. Repeat the inking and printing process to make additional copies.

Use a rolling pin or hands to flatten a generous portion of ceramic clay or playdough on a low table. Collect tools to impress textures in clay: Plastic forks, nylon mesh, cheese graters, burlap, sieves, and other small tools from workshops and kitchens work well. The children may find other implements in the classroom or playground. Demonstrate what happens when objects are gently pressed into the pliable surface of the clay, and how repeated marks are made by using the tools as drawing instruments. Allow time for experimentation. If necessary, children can erase their marks, smooth the clay using fingers, and start again. After several such sessions, children might design individual slabs to harden and preserve. Interested children might outline the shape of an animal on the clay and embellish it with texture and detail, add a setting or trim excess clay to produce the silhouette of an animal.

INVESTIGATE TIGERS

Encourage children to share what they know about tigers: where the animals live, what they eat, how they care for their families, and so on. Record children's responses to display on a bulletin board or in a book. Invite children to illustrate the text. Add new information about tigers to the class report as children continue their research.

ESTABLISH A DRAWING-FROM-OBSERVATION CENTER

Supply drawing paper, pencils, crayons and markers at a table equipped with photographs of tigers. If possible, include three-dimensional models of tigers for children to explore with their hands as well as their eyes. Encourage interested children to use these resources to help them in drawing tigers in various positions: viewed from the front, back, or side, laying down, running, walking, and so on. Display children's drawings. Suggest that children use the sketches they feel are most successful as models for larger oil pastel or marker drawings.

RESOURCES

Books to share with children

Cowcher, Helen (1991). *Tigress*. New York: Farrar, Straus & Giroux.

Edwards, Roland (1992). *Tigers*. (Pictures by Judith Riches). New York: Tambourine Books.

Harley, Ray (1990). *Mary's Tiger*. (Illustrated by Sue Porter). New York: Harcourt Brace Jovanovich.

Resources for teachers

Herberholz, B. & Hanson, L. (1990). *Early Childhood Art*. (4th ed.) Dubuque, IA: Wm. C. Brown.

JEAN-LÉON GÉRÔME, La tigresse et ses petits (Tiger and Cubs)

Objectives

Children will:

- Compare two paintings with similar subjects and themes.
- Relate the theme of the paintings to their own experiences.

Concepts

- Reflections, texture, profile.

Materials

Reproduction of Jean-Leon Gérôme's *Tiger and Cubs*
Reproduction of Eugene Delacroix's *Young Tiger Playing With His Mother*

- construction paper in black or neutral colors, 12" x 18" (30 x 46 cm) or smaller
- oil pastels
- tape recorder
- recorded lullabies

Preparation

Gather materials for drawing. Find or record lullabies to play before and during the drawing activity.

THINGS TO TALK ABOUT

Place the reproductions side-by-side. Invite children to name or describe the things that are the same in both paintings:

- How are these two paintings alike?
- Which painting shows more tigers?
- In which painting are the tigers closer to us?
- Are the cubs in this painting by Gérôme older or younger than the young tiger in Delacroix's painting? How can you tell?
- What was the young tiger in Delacroix's painting doing?
- What are the cubs in this painting by Gérôme doing?
- How did the mother tiger look in Delacroix's painting?
- Does the mother tiger in Gérôme's painting have a different expression on her face?
- What is this mother doing?
- Do the cubs seem comfortable, even though they are sleeping on hard ground?
- Do all tigers live in such dark and rocky places? (Explain to the children that the artists who painted these two pictures both lived in France, and both saw tigers on their trips to northern Africa where tigers live in rough landscapes like these.)

THINGS TO DO

Draw children's attention to the painting by Gérôme, and the positions of the sleeping cubs nestled against their mothers. Ask children to reflect upon similarities between their own bedtime routines and those that sleepy animals enjoy:

- Do mother tigers sing lullabies?
- Do mother or father or grandparent tigers read bedtime stories to cubs?
- Do young tigers have to brush their teeth? Put on their pajamas?
- Who helps you to get ready for sleep?
- What do you need to feel cozy and safe?
- How do you look when you are sleeping? (Encourage children to model sleeping poses for one another.)

Play lullabies as children draw themselves getting ready for sleep. Provide playdough for additional explorations of sleeping poses.

MORE THINGS TO DO

EXPLORE THE IDEA OF FAMILY

Ask children to look again at the two reproductions. Do the young tigers seem to feel safe and protected because they are with their families? Ask the children to list things members of their families do together, such as eat, relax, go to the park, shop for food, and so on. Do animals do some of these things too? Do they do some things differently than human families would?

Invite children to compose a story about the family of tigers Gérôme painted. What did the cubs do all day that made them so tired? Display the completed story or a variety of shorter responses next to the reproduction.

Encourage children to draw animal families. Very young children may represent the idea of family simply by drawing several animals on the same page. Challenge older children to draw animal families in settings such as their home or engaged in activities.

Gather several stuffed animals of the same species — monkeys, rabbits, cats, mice, and so on — to facilitate categorization and informal discussions of family resemblance.

COMPARE TEXTURES

Gather objects which feel like surfaces represented in Gérôme's painting and are small enough to be held in children's hands: rough and smooth pebbles, fur, cotton balls, a pocket mirror, sandpaper, and a bit of felt, for example. Ask the children to find a part of the painting that would feel like the object in their hands. Challenge them to identify parts of the painting that look hard and parts that look soft.

EXPLORE REFLECTIONS

Draw children's attention to the shape at the bottom of Gérôme's painting. What is this? Can we tell what it might be if we turn the reproduction upside down? Challenge children to locate a tiger's nose and chin inside this shape, and to offer explanations for this mysterious appearance.

Encourage children to explore reflections in puddles and windows. Discuss the distortion that makes these reflections different from mirror images. Provide aluminum foil and/or mirrors and invite children to use dolls or cut out figures to learn more about reflections.

PLAY WITH LIGHT SOURCES

Ask children to look again at the reproduction of Gerome's painting. What time of day do they think it is in the world of this painting? How can they tell? Where is the lightest part of the painting? The darkest? Provide flashlights, cardboard boxes, and an assortment of small toys, blocks, animal figurines, and/or action figures. Challenge children to create a scene inside the box and to attempt to illuminate it in different ways. Suggest that they try to highlight the objects at the front of the scene, or on one side, or the back, while leaving the rest of the objects in shadow.

WATCH TIGERS IN MOTION

Videotape short sequences of animals in motion from nature programs on television, or contact your local librarian for help in selecting films which show tigers moving through the jungle. Children who have the opportunity to study and review short segments of film showing tigers in motion will be more fully prepared for dramatic play.

MOVE LIKE TIGERS

With the children's help, compile a list of movements tigers make when they are resting, playing, or hunting. Encourage children to move like tigers into their "caves" at naptime, to lay down like tigers, yawn, stretch, and so forth.

CREATE ENVIRONMENTS FOR TIGERS

Talk to the children about zoos which attempt to recreate natural habitats for the animals they house, many of whom are used to very different kinds of weather and land. Assign the task of designing an environment that would be comfortable for tigers who were coming to live in a zoo. Discuss the conditions that would be necessary in such an environment. Provide clay or playdough, and help children collect additional materials such as pebbles, twigs, small plants, and so on. Encourage children to use clay to model tigers to live in the environment they create.

RESOURCES

Books to share with children

Komori, Atsushi (1983). *Animal Mothers*. (Illustrated by Masayuki Yabuuchi). New York: Philomel.

Smith, Lane (1991). *The Big Pets*. New York: Viking Penguin.

Zolotow, Charlotte (1988). *Sleepy Book*. (Illustrated by Ilse Plume). New York: Harper & Row.

Music to share with children

Sing With Me — Lullabies. (1992). New York: Random House.

MORI SOSEN, Japanese Macaques (detail #2)

OBJECTIVES

Children will:

- Recognize qualities that are characteristic of traditional Asian paintings.
- Explore the idea that paintings convey moods.

CONCEPTS

- Family portrait
- Mood

MATERIALS

Reproduction of Mori Sosen's *Japanese Macaques, detail #2*

- super absorbent paper towels, several per child
- absorbent paper such as newsprint or rice paper, 10" x 18" (25 x 46 cm) or 15" x 24" (38 x 61 cm), several sheets per child
- pointed brushes
- black half-pan watercolor refills or black tempera paint, thinned with water to the consistency of liquid ink, in small containers or bottles
- watercolor sets (optional)
- water in stable containers
- wallpaper sample book
- thin wooden dowels, cut to lengths 1/2" (1.3 cm) longer than the width of the paper, one per child
- decorative string or embroidery floss

PREPARATION

Obtain expired wallpaper sample books from a paint store or decorator. Trim 1/4" (.06 cm) wooden dowels to an appropriate length, 1/2" (1.3 cm) wider than the paper children will use. Glue individual watercolor refill pans to a small scrap of cardboard or a file card for stability.

THING TO TALK ABOUT

Ask the children to identify the kind of animal represented in this painting by the Japanese artist, Mori Sosen. Invite children to search for clues to the relationship among the monkeys:

- Do these monkeys seem to know one another well?
- Are they friends? A family? How can you tell?
- What are these monkeys doing?
- Do they seem nervous and excited? Peaceful and thoughtful?
- Where do these monkeys seem to be sitting?
- Does it seem like a safe place to be?
- Do the monkeys seem frightened?

Invite three children, or two children and a doll, to recreate the monkeys' pose. Encourage other children to provide direction as they consult the reproduction.

Ask children to locate and point out parts of the monkey's bodies and subtle details:

- Can you find the back of this big monkey? His hands? Arms? Shoulders? Feet?
- Can you find toenails? Ears? Eyes? Wrinkles on a monkey's forehead?

Ask the children what the tiny marks on the monkey's body were meant to represent. How did the artist make such tiny marks?

THINGS TO DO

Over a period of days provide many opportunities for children to explore watercolors and to practice brushstrokes. Some or all of the following activities will help children to master the medium:

- Provide black watercolor refills or thinned black tempera paint, absorbent paper, water, and paintbrushes. Show children how to mix the paint with varying amounts of water to produce a range of grays and blacks. Challenge children to create as many shades of black and gray as possible by varying the mixture of paint and water they use.

- Help children to develop a repertoire of brushstrokes by asking them to paint a variety of lines, in the air or with a single color of paint on a large expanse of mural paper. Challenge children to make short lines, lines taller than they are, fast and slow lines, curved, lazy, zig-zag, nervous, fat and thin lines; lines that make shapes; dots, dashes, and so on. Provide additional colors of paint, chalk or oil pastel when these linear structures have dried.
- Wet small sheets of absorbent paper with a damp sponge. Invite children to fill paintbrushes with watercolor pigment and gently "tickle" the page with their brushes to deposit dots of color. On a second trial, ask children to make lines with their brushes. Use the finished paintings as backgrounds for drawing, if desired.
- Collect or purchase a small bouquet of flowers, weeds, or branches. Place the plants in a vase or display them against a contrasting sheet of paper on a table or bulletin board. Invite children to call upon the repertoire of brushstrokes they have mastered to find some that they could use to "draw" the forms they see with a brush. Provide full watercolor sets for children who wish to paint in color.
- Trim paper to produce long relatively thin sheets resembling Asian scrolls. Encourage children to compose their paintings on papers placed the "long way," that is, with the longer dimension in a vertical position. Invite children to use black watercolor paint or thinned black tempera paint to make a painting which incorporates what they have learned about brushstrokes and watercolors. Older children might concentrate on painting plants or animals in their habitats.

More things to do

MAKE SOFT MARKS

With the children's help, collect soft objects such as cotton balls, cotton swabs, feather dusters, felt, sponges, and so on to use as painting or printmaking tools. Provide large sheets of bulletin board paper and two or three colors of tempera paint. Encourage children to discover what each tool will do when it is pressed or rubbed against the paper. Ask them to repeat the marks they like best, and to search for additional tools to try. Record children's comments about these tools and the marks they make; display along with the experimental paintings.

EXPERIMENT WITH WATERCOLOR MARKERS

Invite children to draw or make marks with watercolor markers (or watercolor crayons), and then mist their drawings lightly with water from a spray bottle. Lines will spread, flow, and become fuzzy. (Repeat the process using coffee filters, or absorbent white paper towels, as a drawing surface. Encourage children to combine drawing media.) More controlled paintings result when water is brushed on with a paintbrush dipped in clear water. Try limiting the marker colors available to help children discover how colors mix and harmonize; provide only red, yellow and blue, or a set of related colors such a blue, yellow and green.

SEARCH FOR MOODS IN PHOTOGRAPHS

Trim and mount several photographs of people and animals from discarded magazines. Challenge the children to separate those that are busy or noisy from those that are restful or quiet. What clues do the pictures provide?

CREATE FAMILY PORTRAITS

Draw children's attention to the reproduction once again, and ask them what they think these monkeys might be doing. Invite the children to think of ordinary events that are special because they are shared with people they live with and love. What part of the day or week do all the members of the children's families spend together? What is best about those times? Ask children to dictate statements. Older children may draw the people in their family sharing a quiet time.

WATCH AN ASIAN PAINTER OR CALLIGRAPHER AT WORK

Art museums, libraries, or Asian studies programs in nearby colleges or universities may help to locate a painter or calligrapher trained in traditional painting techniques of Japan, China, or Korea. Ask the visiting artist to show the children the tools and materials used, demonstrate brushstrokes, and tell children about the seals and inscriptions that appear in many Asian paintings. If possible, provide large sheets of newsprint, 18" x 24" (30 x 46 cm) or larger, black watercolor or thinned black tempera paint, water, and pointed brushes. Encourage children to follow the visiting artist's lead in making long and short strokes, thick and thin, straight and curved, fast and slow, etc.

Share the book, *A Young Painter*, the story of Wang Yani, an exceptionally gifted Chinese girl. Children will be especially interested in the many paintings of monkeys Wang Yani made when she was in preschool.

MAKE SIGNATURE BLOCKS OR SEALS

Call children's attention to the marks inside the small red square and circle in the lower right corner of the reproduction. What could those designs be? Explain that many Asian artists put their names on their paintings and drawings by using a stamp with their names engraved on its surface. Compare these stamps to those librarians use when they check out books or those that postal workers use to cancel postage stamps. Provide commercial stamps and red ink pads for exploration of prints, letter combinations, and design possibilities.

Cut styrofoam meat trays into 3" (8 cm) squares, or invite children to roll oil-based modeling clay into compact shapes such as cylinders or rectangles. Ask each child to design their personal stamp by engraving lines and patterns on the styrofoam with a pencil, or by impressing objects with interesting shapes or textures into the end of the clay stamps. Show the children how to ink their clay stamps by pressing them gently against the surface of commercial stamp pads or improvised versions made by saturating paper towels or sponges with red tempera paint. Encourage children to use designs, pictures, or symbols, rather than letters or numbers which print in reverse.

Encourage children to find artists' signatures in other reproductions.

INCLUDE INSCRIPTIONS ON CHILDREN'S DRAWINGS

Point out the three Japanese characters which appear just above the artist's seal in the lower right corner of Sosen's painting. Tell the children that artists in Asian countries sometimes write messages or titles somewhere on their paintings. Invite children to dictate or write titles or messages about their drawings and paintings. Ask each child to decide where the text should be placed on each page.

RESOURCES

Books to share with children

Zhensun, Zheng & Low, Alice (1991). *A Young Painter.* New York : Scholastic.

Resources for teachers

Topal, Cathy Weisman (1992). *Children and Painting.* Worcester, MA : Davis Publications

HENRI ROUSSEAU, *Exotic Landscape*

OBJECTIVES

Children will:

- Enter the painting imaginatively.
- Focus on multisensory impressions.
- Learn how one artist developed ideas for his work.

CONCEPTS

- Rainforest or jungle
- Imagination

MATERIALS

Reproduction of Henri Rousseau's *Exotic Landscape*

- binoculars constructed of toilet paper rolls, one pair per child
- large houseplants (optional)
- commercial tape recording of rainforest sounds
- tape recorder
- blank audio cassette (optional)
- paper

PREPARATION

Several weeks in advance, ask each child to bring two empty toilet paper rolls. Use liquid glue to join two tubes along one long side. When glue is dried, punch one hole near the top of both outside surfaces. Attach a length of yard to each pair of binoculars to enable children to hang the device around their necks. Present the binoculars to children sometime before you introduce the reproduction. Encourage them to play with the binoculars, and decorate them with markers and stickers if they wish.

Before presenting Rousseau's painting to the children, you may wish to surround the reproduction with large houseplants and stuffed jungle animals or birds, and to prepare a tape of rainforest sounds.

THINGS TO TALK ABOUT

Create a dramatic context for viewing the reproduction. Play a tape of rainforest sounds. Ask children to don their binoculars and prepare for a safari to the corner of the room where the mysterious sounds originate. Encourage children to walk quietly and look carefully to avoid disturbing any animals that might be hiding in the jungle.

When your party reaches a spot that is a comfortable viewing distance from the reproduction, ask children to sit in the "clearing" and draw their attention to details in the painting:

- What kind of animal is that gray furry creature with the black face and ears?
- What is it holding in front of its face?
- What about these two animals? Are they monkeys too? They look very different from this gray one. (Discuss the many breeds of dogs children know: Although poodles have little in common with sheep dogs, we recognize that both are dogs.)
- What are these two monkeys (in the foreground of the image) doing? Which monkey is bigger? Would you like your older brother or sister to hang from your legs? What do the monkeys' faces tell us about how they feel about this game?

Challenge the children to look very closely at the landscape before them as they try to find:

- one more monkey hiding in the trees
- two monkeys in the deep grass
- leaves that look like green hearts
- leaves that look like black hearts
- flowers with yellow centers

Ask children to suggest what else they might see if they looked very closely.

Invite the children to focus on the atmosphere and feeling of the setting before they "return" from their imaginary trip to the jungle:

- What sounds would you hear as you walked into this jungle clearing?
- Where would you go to sit and watch the monkeys at play?
- Would you like to play with the monkeys if they invited you to join them?

THINGS TO DO

Tell the children that Henri Rousseau, the artist who painted this exotic landscape, lived in France and never visited a real rainforest. Instead, he spent many hours at the zoo, drawing plants and jungle animals, and imagining how beautiful the rainforests might be.

Ask children to close their eyes and to create pictures in their minds of the most beautiful place they can imagine. Invite each child to complete the statement, "If I could go anywhere in the world...," encouraging vivid descriptions of these places. Transcribe each child's statement. Invite children to make drawings of the place they envisioned. Mount each text and the drawings on a large sheet of drawing paper, or display the children's comments in the form of labels to accompany their drawings of these fascinating places.

MORE THINGS TO DO

COMPARE TWO IMAGES WITH SIMILAR SUBJECTS

After the children have talked about both Mori Sosen's *Japanese Macaques, detail #2* and Henri Rousseau's *Exotic Landscape*, provide a special opportunity to view the paintings together. Focus children's attention on differences in the setting, expression, and mood of the two images:

- Which is more colorful?
- Which is more peaceful?
- Which monkeys seem more playful?
- Which monkeys would feel softer if you could pet them?

Ask each child to decide which of the paintings they prefer. Record the children's responses on a chart or bar graph. Ask each child to explain what they find most appealing about the painting they selected as their favorite.

LOCATE THE RAINFORESTS

Bring a large world map or globe to the classroom. Show the children how far it was from Henri Rousseau's home in France to the closest rainforest in central Africa. Locate jungle lands in central and South America to help children understand where the rainforests nearest to them are located.

Find your own location on the map, and trace routes to the farthest places each of the children have traveled. Find places the children have heard of and can name.

LEARN HOW A JUNGLE GROWS

Pull an old pair of adult-sized tube socks over each child's shoes. Have children run through a brushy or grassy field, overgrown yard or vacant lot. Help children to remove socks carefully. Place the ends of each pair of socks in a pan of water, stored in a warm dark place. Within two weeks, many of the seeds the children picked up as they played in the field will sprout.

PRODUCE THE SOUNDS OF THE JUNGLE

Ask children what they think they would hear if they wandered into the clearing in the jungle that Rousseau painted. What sounds would the monkeys make? Would there be other animals crawling through the grass, or flying through the treetops? What sounds would the wind and water make?

Challenge children to collect and invent instruments and noisemakers to recreate the sounds of the jungle. Would water running in the sink make a convincing waterfall sound? What sounds like leaves crunching? How could children use their voices to imitate monkeys, birds, and other animals? Tape record the children's soundtrack. Make the finished tape available to accompany reading, dramatic play, or return visits to Rousseau's painting.

SERVE RAINFOREST SNACKS

Arrange a feast of cashews, Brazil nuts, macadamias, peanuts, bananas, pineapple, oranges, mangoes, papaya, guava, chocolate chips, and coconut. Ask each family to contribute one ingredient, or choose one or two treats to serve each day. Involve children in necessary preparations, such as cutting pineapple or shelling nuts. If possible, present the same food in various forms — a whole coconut, ready to crack and filled with milk, plus shredded, flaked, and toasted coconut, for example. **Contact parents to determine if any of the children are allergic to any of these snacks.**

EXPLORE A NEARBY "JUNGLE"

Find an area with lush vegetation that looks and feels something like a jungle. A nature preserve, a park with hiking trails, or even a large greenhouse filled with exotic plants will do. Encourage children to use their binoculars as they walk quietly around the area, searching for animals, unusual plants, and other features of the environment. Help the children to explore the space from as many viewpoints as possible — looking up to see patches of sky through the treetops or jungle umbrella, inspecting a small area on hands and knees, collecting specimens such as leaves, pinecones, and nuts that have fallen to the ground. Bring unwrapped crayons and thin sheets of newsprint or typing paper to make rubbings; show children how to hold a sheet of paper against a textured surface such as a tree trunk or a patch of forest floor, and rub gently with a dark crayon until a copy of the textures appears on their paper. Before leaving the classroom, staple eight-ten sheets of folded paper along the seam to produce a portable naturalist's notebook for each child. Encourage them to record the details of their explorations in sketches or notes.

MAKE NATURE PRINTS

Ask children to collect natural objects they find lying loose on the ground: leaves, pine cones, acorns, grasses, and so on. Provide small sheets of photographic blueprint or "Nature Print Paper" (non-toxic and commercially available in small packets) to produce shadow prints. Objects are arranged on paper and exposed briefly to sunlight. Images are "developed" in clear water for a minute, then dried. As the paper dries, the images will sharpen, producing white shapes against a blue background.

RESEARCH PLANTS AS ROUSSEAU DID

Take children to a nearby garden, greenhouse, or planetarium. Equip each child with drawing paper, a pencil, and a cardboard "drawing board," trimmed from a discarded packing box. Draw children's attention to the shapes they see in different plants and flowers. Ask them to describe and compare several plants before choosing the ones they wish to draw. Provide crayons or markers to add color to pencil drawings, or use these on-the-spot sketches as preliminary research for larger paintings.

MAKE RELIEFS IN CLAY

With the children's help, collect leaves, grasses, weeds, and other interesting natural materials. Flatten slabs of playdough or ceramic clay with rolling pins or hands. Invite children to arrange the materials they found on the surface of the clay. Place wax paper over the composition, and roll lightly with a rolling pin to impress shapes and textures in the clay surface. After children have explored this technique, they might combine these textures with drawings engraved in the clay with pencils or with modeled forms placed atop the textured background.

MAKE SYMMETRICAL CUTS

Using colored tissue, newsprint, or typing paper, demonstrate how to fold paper in half and how to cut close to the open edge of the paper packet to produce a "whole" symmetrical shape. Provide tissue paper, cut in 4" to 6" (10 x 15 cm) squares, in tropical colors that echo those in Rousseau's painting. Each child will also need a pair of scissors and two sheets of waxed paper, approximately 12" x 18" (30 x 46 cm) each. Invite children to cut a variety of symmetrical shapes, and to arrange them on one sheet of wax paper. Although many young children will enjoy composing shapes without a picture in mind, some children may wish to create a jungle scene. Symmetrical cuts may produce the shapes of foliage but not the shapes of animals or birds; encourage children to experiment with direct cutting of asymmetrical shapes if they are important to the ideas they have in mind. When children are satisfied with the arrangement of their shapes, place a second piece of wax paper atop the collage. Carry the "sandwich" carefully to a station where an adult can pass a warm clothes iron gently over the collage to fuse the layers of wax. Hang these transparent collages in a window where outdoor light can filter through the glowing forms.

MIX GREENS

Provide many opportunities to mix the color green. Blue and yellow food coloring in small dropper bottles presented with clear plastic glasses filled with water will allow children to produce greens that vary in intensity. Children can explore combinations of blue and yellow when these colors are presented together in tempera paint available to mix in egg cartons or at easels, in oil pastels or chalks, watercolor markers, or fingerpaints. Provide small index cards or paper and invite children to record and document the mixtures that result from each of their experiments. Children's color samples can be displayed or painted papers can be used in collages.

PAINT IN A NEW WAY

Draw children's attention to the thick quality of the paint in Rousseau's *Exotic Landscape*, comparing it to the light, almost transparent washes in Mori Sosen's *Japanese Macaques, detail # 2*. In this painting, Rousseau applied his paint to the canvas in a heavy technique called impasto. If possible, borrow a painting on canvas from a local artist, library, or museum to show children how bumpy the surface of a painting done in this manner can be.

Invite children to mix tempera paints with soap flakes to make a thick paste. Provide small sheets of cardboard cut from boxes or retained from the back of writing tablets to serve as sturdy "canvases" for the children's paintings. Supply popsicle sticks or tongue depressors to use as "palette knives," to apply paint in short, thick strokes. **Do not make paintbrushes available for this activity.**

RESOURCES

Books to share with children

Baker, Jeannie (1987). *Where the Forest Meets the Sea.*
New York: Greenwillow.

Carle, Eric (1987). *The Tiny Seed.*
Saxonville, MA: Picture Book Studios.

Ehlert, Lois (1988). *Planting a Rainbow.*
New York: Harcourt Brace Jovanovich.

Additional resources for teachers

Raboff, Ernest (1969). *Henri Rousseau (Art for Children Series).*
Garden City, NY: Doubleday.

Rockwell, Robert E., Sherwood, Elizabeth A., & Williams, Robert A. (1983). *Hug a Tree (and Other Things To Do Outdoors with Young Children).*
Illus. by Laurel J. Sweetman.
Mt. Rainier, MD: Gryphon House, Inc.

Sheehan, Kathryn & Widener, Mary (1991). *Earth Child (Games, Stories, Activities, Experiments, and Ideas about Living Lightly on Planet Earth).* Illustrated by Angela Lowry.
Edited by Carol Harrison. Tulsa, OK: Council Oak Books.

BIOGRAPHICAL NOTES

ALBERT DUMOUCHEL, *L'Horrible chat des neiges (The Horrible Snow Cat), 1969*

1916-1971

Dumouchel was born in Valleyfield, Canada on April 15, 1916. His father introduced him to drawing. Later, a local priest and a clerk in the bookstore where Dumouchel worked to help support his family encouraged him to persevere in his art.

In 1937, Dumouchel obtained a job teaching night courses in art at the Séminaire de Valleyfield. Dumouchel initially hesitated between a career as a tenor and a career in painting, but, after an operation left him unable to sing, he chose art. He found a job as a fabric designer at Montreal Cotton in Valleyfield, where he met three kindred spirits: a painter, a sculptor and an engraver. Stimulated by his companions, Dumouchel became increasingly interested in exploring visual means of expression.

In the 1930's, Dumouchel's subjects were extremely simple: family members, nearby landscapes, and copies of Old Masterworks taken from books. He used black and white photographs as a basis for his portraits. Althought Dumouchel had become a skilled draftsman, he had not yet developed a truly personal style. From 1940 -1942, he learned the basics of metal engraving. He then familiarized himself with the technique of dry point, practising first on plastic, then on zinc and copper to perfect his technique. He also learned the rudiments of wood engraving during this time.

Dumouchel's wife, a student at the École des Beaux-Arts de Montréal, also provided valuable stimulus for his artistic development. Through her, he learned new styles and techniques in color, tone, and brushstroke, which he gradually assimilated into his own work. He worked increasingly with color, line and impasto. His friendship with Pellan, a well known Quebec artist, prompted him to make the great leap into contemporary art. He quit work at the textile factory to teach full time at the École des Arts Graphiques, headed at the time by his father-in-law. In 1946, Dumouchel left Valleyfield for Montreal. He began to read Baudelaire, Rimbaud, Apollinaire, and the Surrealistic poetry of André Breton. From 1947 to 1949, he participated in the *prisme d'yeux* movement and produced the *Ateliers d'Arts graphiques* series at the École des Arts Graphiques.

In 1955, a UNESCO fellowship enabled Dumouchel to fulfill a long-held desire to go to Europe. After his trip, his work became increasingly abstract, although some figurative elements remained. His paintings during that period bring to mind the sunny South of France, Greece, Spain and Italy; his engravings are filled with the bright colors of the French Riviera. Until 1963, Dumouchel returned to Europe regularly to revitalize himself.

In 1964, a new interest in collage prompted Dumouchel to reintroduce representational elements into his work. Dumouchel was also profoundly influenced by his enthusiastic young students at the École des Beaux-Arts de Montréal, where he had been teaching for several years.

Indeed, his students seemed to have as much influence on his art as he did on theirs. He and his students often discussed the latest trends in contemporary art, with Pop Art being one of their particular favourites. One of the avant-garde styles of that time, Pop Art used cartoon strips, pictures of movie actors, and newspaper photographs as its subjects and raised everyday objects like soup cans and wrapping paper to hitherto undreamed-of importance. Dumouchel was particularly attracted to the humorous and evocative qualities of Pop Art.

Dumouchel's whimsical side also surfaces in *The Horrible Snow Cat*. Although the title has echoes of the abominable snowman, the woodcut portrays a black cat standing on all fours, as if ready to pounce. There is nothing in the stark background of snow and blue sky, however, to suggest what made the cat's hair stand on end. It is the spectator, perhaps?

In 1969, Dumouchel was forced to retire from his teaching job, which was a somewhat painful adjustment for him after thirty years of active teaching. He retreated to his studio to continue drawing, painting, and engraving. Perhaps the cat in *The Horrible Snow Cat* is Dumouchel himself, isolated in the wilderness, yearning for his previously active life as a teacher. Dumouchel's last works are filled with a sense of anguish as well as a sense of peace, for he was a very sick man towards the end of his life. Dumouchel died on January 11, 1971, after spending the evening dining with close friends.

Dumouchel : Dû moo • shel

EUGÈNE DELACROIX, *Jeune tigre jouant avec sa mère (Young Tiger Playing With His Mother), 1830*

1798-1863

Eugène Delacroix, a dominant figure of the French Romantic movement, was born in Charenton, in 1798. He studied art under Pierre Narcisse Guérin, who was then a well known master artist from l'École des Beaux-Arts.

As a young man, Delacroix learned a great deal by studying the work of English landscape artists, particularly Constable, Bonington and Turner. Renowned for his preoccupation with color and his intense nature studies, Delacroix dominated the art of his time. He is one of the most varied talents painting has ever produced.

Around 1830, Delacroix was a recognized leader in the new Romantic style. He was, however, refused membership of the French Academy seven times in a row. When finally admitted, six months before he died in 1863, the membership meant little to him. By then, Romanticism had been generally accepted and younger artists were already beginning to paint in a new style known as "Realism".

In 1932, Delacroix took a six-month journey to Morocco. The trip fired his enthusiasm for the Near East and provided him the inspiration and subject matter for works done after his return to France. His journey to Morocco also fundamentally changed the sense and the role of color in his work. Color, for Delacroix, became the most important element in painting. He started to use lighter colors, and began to paint a figure at the center, working outward to the edges to complete the form, leaving the edges soft and distinct.

Unlike his contemporaries, Delacroix's animal imagery is relatively limited. *Young Tiger Playing With His Mother* (1830) is the culmination of Delacroix's interest in wild animals. It is admired for its naturalism, excellent exactitude and rendition. Delacroix painted his wild animals working directly form observation of antique sculptures or from nature. *A Young Tiger Playing With His Mother* is an idyllic scene where the relaxed tigress, her head slightly turned, observes her cub playing. The painting is a testimony of the artist's obsession to describe the union of power and grace.

The work of this period are attestations of Delacroix's research on expression, and the mingling of human and animal forms.

The Louvre museum includes most of Delacroix's masterpieces in its collection.

Delacroix : De la • kru • wa

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JEAN-LÉON GÉRÔME, *Tiger and Cubs*

1924-1904

Jean-Léon Gérôme was a relatively little known painter who specialized in historical and genre scenes, painted in the realistic style of the period. At the beginning of his career, Gérôme was influenced by Greek and Roman art, and used classical architectural forms in several of his paintings. Gérôme's studies of antiquity also prompted him to paint a series of historical allegories, which included The *Death of Caesar* and *Louis XIV*. Gérôme made repeated trips to Egypt, Turkey, and Algeria, where he was fascinated by the exotic costumes and landscapes.

Although he was a contemporary of the Impressionists, Gérôme continued to paint in a conventional realist style throughout his lifetime. Indeed, his style typified the kind of academic realism that artists such as Monet, Cézanne, Degas and Renoir were struggling against. Despite his sternness and propensity for sarcasm, Gérôme was a favorite teacher at the École des Beaux-Arts in Paris.

Gérôme believed that the artist must submit himself totally to his model, and instructed his students to ban all preconceived ideas from their paintings. Gérôme maintained that the artist should put all of his energy into depicting his subjects as precisely as possible, using restrained, well-mixed colors, in contrast to the techniques and color effects of the Impressionists.

Animals were one of Gérôme's favorite subjects, and he traveled throughout the zoos of France in search of models. *Tiger and Cubs* illustrates his interest in animals and his realistic approach to painting. A tigress lies stretched out on a slab of rock, attentive to her cubs, who nestle against her body. The tigress' image is reflected in the pool of water in front of her, testifying to Gérôme's careful attention to realistic detail.

Gérôme : Zhe • rom

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MORI SOSEN, *Japanese Macaques, detail #2: Three Monkeys*

1747-1821

During the Edo period in Japan (1615-1867), an era of economic wealth and political calm, artists who had previously been regimented into painting traditional motifs were allowed to broaden their imagery. To understand the far-reaching implications of this new-found freedom, it is necessary to look back at Japanese society during this period. At this time, there were four distinct classes established. They were, in descending order, the military, the farmers, the artisans, and the merchants. Within this system, all occupations were determined by heredity. Therefore painters, who were part of the artisan class, were the sons of painters and painted only what was permitted by the government.

Of equal importance is the fact that in 1638, Japan essentially cut itself off from the rest of the world, and outlawed the spread of Christianity. Consequently, the art that developed during this period did so in cultural isolation. Nonetheless, despite the many restrictions, secular artists in "Edo" Japan flourished and created works of universal appeal that cut across all cultural and temporal barriers.

Mori Sosen was one of the artists who met the challenge and excelled. Influenced by the loosening of restrictions and the acceptance of realism, he concentrated on the realistic depiction of monkeys.

In *Three Monkeys*, one part of a six-panel screen, we see a simian family balanced on a rocky precipice. In this work, Sosen forces the viewer to appreciate the agility of the family. Few humans could rest with such ease on such a precarious landing. Not only does the artist charm us with their skill, he almost invites us to reach out and touch their furry coats. Painted on silk, the work has an extremely tactile appeal. Very few contour lines are employed, and when they are, as in the traveling vine, they stand in direct contrast to the overall painterly quality of the work.

In *Three Monkeys*, we meet three distinct characters. The baby has a mischievous look on its face as it lies sprawled on its mother's lap. The mother, with a far-away look in her eyes, mechanically grooms her infant. The father, the only monkey that faces the viewer directly, stares out with a haughty look and knowing eyes. His mouth if firmly sealed as if taunting us with a secret he will not tell.

Sosen, with his keen eye, has captured the essence of this family. The monkeys share so many of our human qualities, yet they remain foreign, delighting us with their difference.

HENRI ROUSSEAU, *Exotic Landscape, 1910*

1844-1910

Henri Rousseau was born in Laval, France, in 1844. Although he was a brilliant student, he left school at an early age to work in a lawyer's office. At the age of nineteen, Rousseau was charged, along with several colleagues, with embezzling funds from his employer. To avoid prison, he agreed to sign up for a seven-year stint in the army, but he was discharged in 1868 when his father died. Rousseau moved to Paris in the same year, and in August, 1869, he married. His wife bore several children, but they all died at an early age. Two years after his marriage, Rousseau became a customs inspector for the city of Paris, a position which he would occupy for many years. In his later years, his artist friends nicknamed him "le Douanier" (the customs man) because of his occupation.

Rousseau's penchant for painting came about suddenly and inexplicably. He learned how to paint by going to museums and copying the works of Old Masters. Rousseau rented his first studio in 1885, when he was forty-one years old. His supervisors at the customs office, who were sympathetic to his desire to become an artist, lightened his work load so that he could spend more time painting.

Rousseau never had a teacher, and developed his artistic technique from his copying sessions at the museums. As a result, he never completely grasped perspective, and to compensate, would measure his model with a ruler and convert these measurements to scale in the painting. Despite such praiseworthy efforts, Rousseau's compositions remained somewhat stilted and flat. In his landscapes, for example, he often exaggerated the size of the leaves totally out of proportion to the rest of the picture. However, Rousseau used extreme care in applying colors. He would lay down one color at a time, cleaning his palette after each application. After outlining the vegetation, he would fill it in with different shades of green. Over twenty different greens can be found in some of his landscapes.

Rousseau was mostly inspired by exotic landscapes. In his later works, brush marks disappeared in favor of flat color areas. By nature, Rousseau was not a skilled technician, and the application of color in smooth areas freed him from technical difficulties, allowing him to concentrate on problems of theme and composition.

From 1886 to 1910, Rousseau exhibited at the Salon des Indépendants. He only had a single one-man show during his lifetime, but no one attended because he had omitted the address of the gallery on the invitations.

In 1893, at the age of fifty, Rousseau left his job as customs inspector to teach drawing, painting, and music. He was not able to support himself exclusively on his art until the age of sixty-five. In his old age, Rousseau enjoyed entertaining visitors at his evening parties, which were attended by local merchants, his students' parents, and painters like Braque, Delaunay, and Picasso. Rousseau died in 1910, shortly after his first real success.

Although Rousseau did not begin painting until late in his career, he was an extremely prolific and original painter. In *Exotic Landscape*, the dazzling work of flowers and vegetation seems almost real. Although the draftsmanship is naive, the careful application of color testifies to Rousseau's reputation as a masterful colorist. Indeed, the colors have almost a musical quality, with white tones in the flowers and orange tones in the fruits highlighting the various greens in the foliage.

Rousseau : Roo so

REPRODUCTIONS

PACKET 1 SHAPES, COLORS, AND STORIES

HERBIN, August (France 1882-1960)
Vendredi I (Friday I), 1951,
Oil on canvas, 37 ¾" x 50 ¾" (96 x 129 cm).
Collection, Musée national d'art moderne
Centre Georges Pompidou, Paris.

KANDINSKY, Wassily (Russia 1866-1944)
Several Circles, no. 323, 1926,
Oil on canvas, 55 ¼" x 55 ⅛" (140 x 140 cm).
Collection, The Solomon R. Guggenheim Museum,
New York.
Photograph © Nyles Aronowitz.

KOHLMEYER, Ida (United States, 1912-)
Circus Series #2, 1978,
Acrylic, pencil and canvas on canvas,
73 ½" x 63 ¼" (186.7 x 160.7 cm).
Collection, San Francisco Museum of Modern Art.
Gift of Dr. William C. Sawyer.

KLEE, Paul (Germany, 1879-1940)
Red Balloon, 1922,
Oil on chalk-primed linen gauze mounted on board,
12 ½" x 12 ¼" (31.8 x 31.1 cm).
Collection, The Solomon R. Guggenheim Museum,
New York.

BELLEFLEUR, Léon (Canada, 1910-)
Le poisson dans la ville (Fish in the City), 1946,
Oil on canvas, 27 ½" x 33 ½" (69.8 x 85.2 cm).
Private collection, Montreal, Canada.

PACKET 2 PETS ARE PART OF OUR LIVES

GAUGUIN, PAUL (France, 1848-1903)
Still Life with Three Puppies, 1888,
Oil on wood, 36 ⅛" x 24 ⅛" (91.8 x 62.6 cm),
Collection, The Museum of Modern Art, New York,
Mrs. Simon Guggenheim Fund.
Photograph © 1988 The Museum of Modern Art.

BONNARD, Pierre (France 1867-1947)
La Femme au chat (Woman with a Cat), 1912,
Oil on canvas, 30 ¼" x 17" (77 x 43 cm).
Collection, Musée d'Orsay, Paris.
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GOYA, Francisco de (Spain 1746-1828)
Don Manuel Osorio Manrique de Zuñiga, 1784,
Oil on canvas, 50" x 40" (127 x 101 cm).
Collection, The Metropolitan Museum of Art,
New York.
Jules S. Bache Collection, 1949.

COLVILLE, Alexander (Canada, 1920-)
Child and Dog, 1952,
Tempera on wood, 31 ¼" x 23 ¼" (80.9 x 60.3 cm).
Collection, National Gallery of Canada, Ottawa.

RENOIR, Pierre Auguste (France 1841-1919)
Madame Charpentier and Her Children, 1878,
Oil on canvas, 60 ½" x 74 ⅛" (153.7 x 190.2 cm).
Collection, the Metropolitan Museum of Art, New York.
The Wolfe Fund, 1907.

PACKET 3 PORTRAITS ARE IMAGES OF PEOPLE

CURRIER & IVES (Published by) (U.S. 19th Century)
The Little Pets,
Hand-colored lithograph, 12" x 9" (30.5 x 23 cm).
Collection, The Metropolitan Museum of Art,
New York.

PICASSO, Pablo (Spain 1881-1973)
Portrait de Marie-Thérèse
(Portrait of Marie-Thérèse), 1937,
Oil on canvas, 39 ¼" x 32" (100 x 81 cm).
Collection, Musée Picasso, Paris.
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CASSATT, Mary (United States 1845-1926)
Spring: Margot Standing in A Garden, 1902,
Oil on canvas, 26 ¾" x 22 ¾" (67.9 x 57.8 cm).
Collection, The Metropolitan Museum of Art,
New York.

MONET, Claude (France 1840-1926)
Coin d'appartement (Corner of Apartment), 1875,
Oil on canvas, 32" x 23 ¼" (81.5 x 60.5 cm).
Collection, Musée d'Orsay, Paris.
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KANE, Paul (Ireland 1810-1871)
Caw-Wacham, 1847,
Oil on canvas, 30 ¼" x 25" (76.8 x 63.5 cm),
Collection, The Montreal Museum of Fine Arts.

PACKET 4 ANIMALS IN THE WILD

DUMOUCHEL, Albert (Canada 1916-1971)
L'horrible chat des neiges
(The Horrible Snow Cat), 1969,
Woodcut (edition of 10), 24 ½" x 19" (62 x 49 cm).
Private collection.

DELACROIX, Eugène (France 1798-1863)
Jeune tigre jouant avec sa mère (Young Tiger
Playing with His Mother), 1830,
Oil on canvas, 51 ½" x 76 ½" (131 x 194.5 cm).
Collection, Musée du Louvre, Paris.
© Réunion des Musées Nationaux.

GÉRÔME, Jean-Léon (France 1824-1904)
Tiger and Cubs (La tigresse et ses petits),
Oil on canvas, 29" x 36" (73.7 x 91.4 cm).
Collection, The Metropolitan Museum of Art,
New York.
Bequest of Susan P. Colgate, 1936.

SOSEN, Mori (Japan 1747-1821)
Japanese Macaques, detail #2: Three Monkeys,
Colors and silk, 41" x 15" (104 x 38 cm),
Collection, The Metropolitan Museum of Art, New York.
The Charles Stewart Smith Collection,
Gift of Mrs. Charles Stewart Smith, Mrs.Charles
Stewart Smith, Jr., and Howard Caswell Smith,
In memory of Charles Stewart Smith, 1914.

ROUSSEAU, Henri (France 1844-1910)
Exotic Landscape, 1910,
Oil on canvas, 51 ¼" x 64" (130.1 x 162 cm).
Collection, Norton Simon Museum, Pasadena,
California.

PACKET 5 CHILDREN TOGETHER

TANOBE, Miyuki (Japan 1939-)
Monday, Washing-day (Lundi jour de lessive), 1972,
Nihonga (Japanese method), 11 ½" x 8 ⅞" (29 x 22.5 cm).
Private collection.

BOURASSA, Napoléon (Canada 1827-1916)
The Little Fishermen (Les petits pêcheurs),
Early 20th Century.
Oil on canvas, 19" x 23" (49 x 58.6 cm).
Collection, Musée du Québec, Quebec City.

SCOTT, Louise (Canada 1936-)
Two Blue Balloons, One Grey, 1963,
Oil on masonite, 36" x 48" (91.9 x 122 cm).
Collection, Musée du Québec, Quebec City.

CASSATT, Mary (United States 1844-1926)
Les soeurs (The Sisters), ca. 1885,
Oil on canvas, 18" x 22" (46.2 x 56 cm).
Collection, Glasgow Art Gallery & Museum.

HAMEL, Théophile (Canada 1817-1870)
Flore and Olympe Chauveau,
Oil on canvas, 29" x 35" (74.6 x 88.8 cm).
Collection, Musée du Québec, Quebec City.

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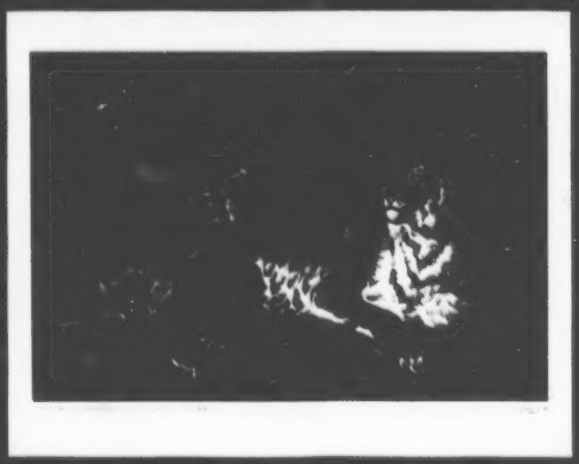

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